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ABSTRACT

This music education guide, for use in grades 7-9, is one of a series of guides, K-12, that were developed by teachers to help introduce environmental education into the total curriculum. The guides are supplementary in design, containing a series of episodes (minilessons) that reinforce environmental concepts and theories by developing ecology-related aesthetic values. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Although the same concepts are used throughout the K-12 program, emphasis is placed on different aspects of each concept at different grade levels or in different subject areas. This guide focuses on aspects such as dramatization, instruments, and singing. The 12 concepts are covered in one of the episodes contained in the guide. Further, each episode offers area integration, subject area activities, interdisciplinary activities, cognitive and affective behavioral objectives, and suggests references and resource materials useful to teachers and students. (Author/TK)

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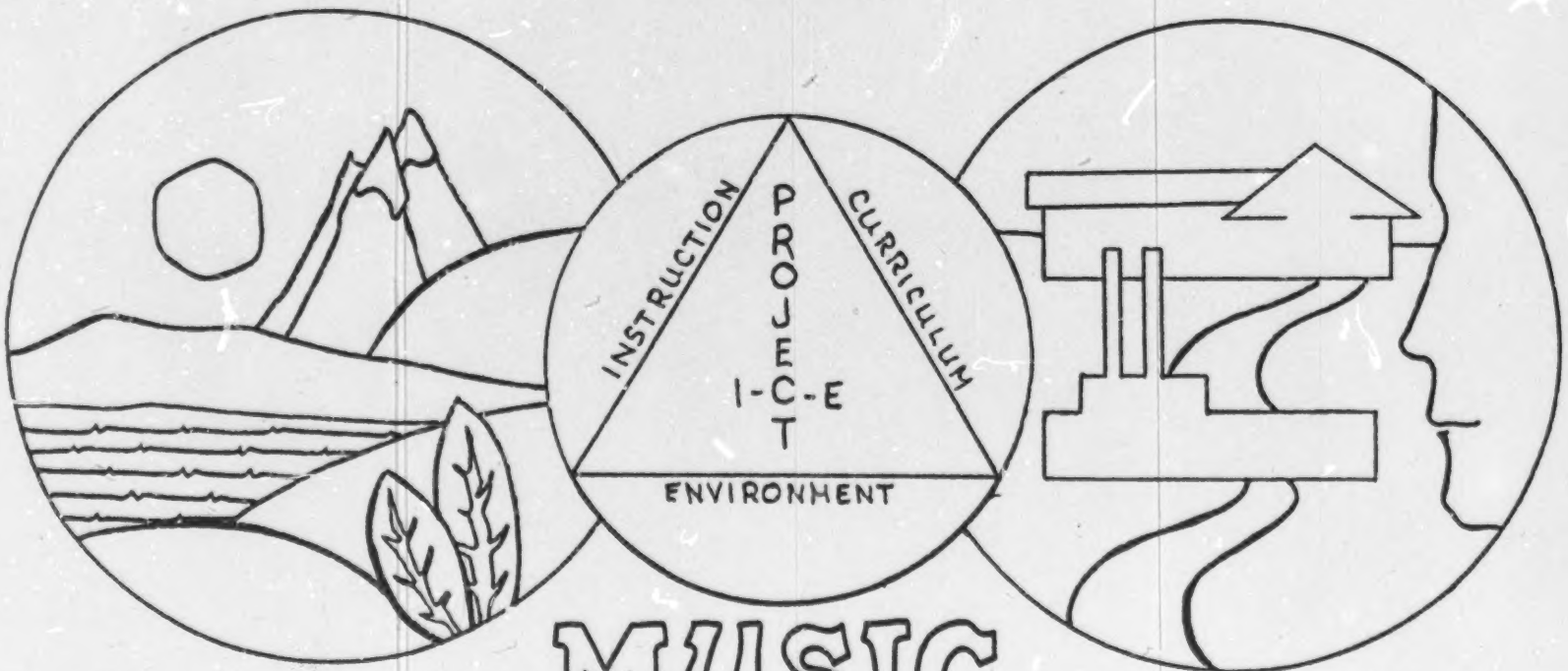
ENVIRONMENTAL EDUCATION GUIDE



MUSIC 7-9

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FORWARD TO PROJECT I-C-E ENVIRONMENTAL EDUCATION GUIDES

In 1969, the First Environmental Quality Education Act was proposed in the United States Congress. At the time of the introduction of that legislation, I stated:

"There is a dire need to improve the understanding by Americans of the ominous deterioration of the Nation's environment and the increasing threat of irreversible ecological catastrophe. We must all become stewards for the preservation of life on our resource-deficient planet."

In the three years since the Environmental Education Act was passed by the Congress, much has happened in the United States to reinforce the great need for effective environmental education for the Nation's young people. The intensive concern over adequate energy resources, the continuing degradation of our air and water, and the discussion over the economic costs of the war against pollution have all brought the question of the environmental quality of this nation to a concern not merely of aesthetics but of the survival of the human race.

The intense interest by the public in the quality of our lives as affected by the environment clearly indicates that we cannot just use incentives and prescriptions to industry and other sources of pollution. That is necessary, but not sufficient." The race between education and catastrophe can be won by education if we marshall our resources in a systematic manner and squarely confront the long-term approach to saving our environment through the process of education.

As the incessant conqueror of nature, we must reexamine our place and role. Our world is no longer an endless frontier. We constantly are feeling the backlash from many of our ill-conceived efforts to achieve progress.

Rachel Carson's theme of "reverence for life" is becoming less mystical and of more substance as our eyes are opened to much of the havoc we have wrought under the guise of progress. A strong commitment to an all-embracing program of environmental education will help us to find that new working definition of progress that is a pre-requisite to the continued presence of life on this planet.

- Senator Gaylord Nelson

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PREFACE

Music as an art form best serves the purposes of ecology by developing in the students, ecology-related aesthetic values. The music program as a reinforcement of the concepts, theories, and practical applications taught in other subjects provides a further service to the cause of ecology.

The music teacher must have an awareness of, a desire to become involved in, and a realization of the urgency of ecological concerns. These lesson plans and episodes are suggested avenues to be explored. Further, our hope is that teachers avoid a contrived use of this guide, but, rather, let it stimulate thinking and serve as both a reference point and a point of departure for music and classroom teachers.

For us, music is a vocation. For many, it is an avocation or non-polluting activity, depleting little or none of our natural resources while offering satisfaction for deeper human needs.

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DIRECTIONS FOR USING THIS GUIDE

This guide contains a series of episodes (mini-lesson plans), each containing a number of suggested in and out of class learning activities. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Further, each episode offers subject area integration, multi-disciplinary activities, where applicable, both cognitive and affective behavioral objectives and suggested reference and resource materials useful to the teacher and students.

1. This I-C-E guide is supplementary in design--it is not a complete course of study, nor is its arrangement sequential. You can teach environmentally within the context of your course of study or units by integrating the many ideas and activities suggested.

2. The suggested learning activities are departures from regular text or curriculum programs, while providing for skill development.

3. You decide when any concepts, objectives, activities and resources can conveniently be included in your unit.

4. All episodes can be adapted, modified, or expanded thereby providing great flexibility for any teaching situation.

5. While each grade level or subject area has its own topic or unit emphasis, inter-grade coordination or subject area articulation to avoid duplication and overlap is highly recommended for any school or district seeking effective implementation.

This total K-12 environmental education series is the product of 235 classroom teachers from Northeastern Wisconsin. They created, used, revised and edited these guides over a period of four years. To this first step in the 1,000 mile journey of human survival, we invite you to take the second step--by using this guide and by adding your own inspirations along the way.

PROJECT I-C-E TWELVE MAJOR ENVIRONMENTAL CONCEPTS

1. The sun is the basic source of energy on earth. Transformation of sun energy to other energy forms (often begun by plant photosynthesis) provides food, fuel and power for life systems and machines.

2. All living organisms interact among themselves and their environment, forming an intricate unit called an ecosystem.

3. Environmental factors are limiting on the numbers of organisms living within their influence. Thus, each ecosystem has a carrying capacity.

4. An adequate supply of clean water is essential to life.

5. An adequate supply of clean air is essential for life.

6. The distribution of natural resources and the interaction of physical environmental factors greatly affect the quality of life.

7. Factors such as facilitating transportation, economic conditions, population growth and increased leisure time influence changes in land use and population densities.

8. Cultural, economic, social, and political factors determine man's values and attitudes toward his environment.

9. Man has the ability to manage, manipulate and change his environment.

10. Short-term economic gains may produce long-term environmental losses.

11. Individual acts, duplicated or compounded, produce significant environmental alterations over time.

12. Each person must exercise stewardship of the earth for the benefit of mankind.

A "Concept Rationale" booklet and a slide/tape program "Man Needs His Environment" are available from the I-C-E RMC to more fully explain these concepts.

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E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 4 - Water

SUBJECT Music - General Music

ORIENTATION Aesthetic Value of Water

TOPIC/UNIT Audio-Visual Production

BEHAVIORAL OBJECTIVES

Cognitive:

Correlate a 5-minute film or ten slides of bodies of water to the moods of the music of a selected composition.

Affective:

Gain an awareness and sensitivity for the way music and musicians can present music so that persons can transpose their feelings into descriptive words by identifying songs having this characteristic.

Skills Used:

1. Photography
2. Film editing
3. Synchronization of film and music

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. Students will hear the selected work, e.g. "Moldau" or "La Mer".

B. Discussion:
   1. What do you see of your natural environment in the music?
   2. What could you film to portray these ideas?

C. Students will film scenes of the natural environment and edit to correlate music with film or slides.

D. Final presentation to class or other group.

E. Teacher has option to divide class into smaller groups to explore different segments of the environment, e.g. trees, sea, air, clouds.

Outside or Community:

A. Lakes and rivers in the area.

B. Mass media class in high school.

C. Camera club.

D. Resource development class (science, agriculture, etc.)

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Band Arrangements, Carl Fischer Pub., 312 S. Wabash Avenue, Chicago, Illinois 60604 Exploring Music Series, Book 6, Holt, Rinehart and Winston **Audio-Visual:** The Moldau, Smetana (Time-Life Records Story of Great Music Slavic Concerts) La Mer, Debussy Fingal's Cave, Mendelsohn Ebb Tide, Maxwell The Sea, The Sky, The Earth, Anita Kerr and Rod McKuen Liquid of Life, slide/tape, ICE RMC, KT 47 Film: Let's Make a Film, ICE RMC, Film #360 **Community:**	

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Environmental:

Integrated with:

CONCEPT NO. 1 - Energy

SUBJECT Music - General Music

ORIENTATION Sun's Effect on Environment

TOPIC/UNIT Dramatization

BEHAVIORAL OBJECTIVES

Cognitive:

Perform a musical drama illustrating the sun's effect on plants, animals or man in a manner acceptable to the director.

Affective:

Support the sun as being the dominant factor in the life of man, animals and plants.

Skills Used:

1. Music composition
2. Creative writing
3. Costuming
4. Interpretive dance
5. Staging
6. Lighting

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Students write a short narration depicting the sun as the source of all energy. (see back)
B. Students compose short musical themes for each character of the play (the sun, warmth, trees, etc.) and use them in a leitmotif fashion.
C. Students will pantomime the narration in costume, with lighting, scenery, etc.
D. Instrumental students will work up the musical themes.
E. The dramatization could be video-taped for interest if the equipment is available.

Outside or Community:

A. Program can be presented to a class or entire school or community.
B. Possibility of performing this drama for TV.
C. Resources:
   1. Drama teachers
   2. Art teachers
   3. English teachers

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: "Good Evening, Ladies & Germs", field activity guide, ICE RMC. **Audio-Visual:** Appropriate slides or movies could be used as background scenery for the production **Community:**	CLASSROOM (Continued) Suggested narration topics, from "A" in classroom. A. Suggested episodes 1. The sun warms the earth, making it possible for the earth to support life. 2. The sun lights the earth. 3. The sun creates oxygen through the process of photosynthesis in green plants. 4. Solar energy can be harnessed to serve man. 5. The sun is a source of vitamins necessary for man's existence. B. Additional suggestions: 1. Productions can be of a brief nature. 2. Shades of green and yellow light would enhance the drama. 3. Suggested flowers, sun, green plants, trees, man, animals. C. The entire format could be adapted to other concepts such as: clean air, clean water, natural resources, etc.

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Environmental: | Integrated with:

CONCEPT NO. 7 - Land Use | SUBJECT Music - General Music

ORIENTATION Use of Leisure Time | TOPIC/UNIT Avocation in Music

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Explain the values of music as a non-consumptive activity to fulfill one's leisure time.	A. Show the filmstrip (slides) "Man and His Environment - In Harmony and In Conflict." Discuss the following: 1. What were some of the problems that urbanization created? 2. What could be solutions to these problems? 3. In what ways can musical experiences solve some of these problems? 4. List the areas of musical avocations which should have been pointed out in #3. Suggested: a. Listening to aesthetic music (escape to nature). b. Playing instruments or singing individually or in groups. c. Writing music and lyrics. (Continued)	A. Identify community resources which provide opportunities for musical avocations. 1. Library records for listening. 2. Community choruses, barbership choruses, church choirs, symphony orchestras, city bands, drum & bugle corps. 3. Concerts to attend.
Affective: Adopt the idea that music as a leisure time activity is safe to our environment.		
Skills Used:		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: **Audio-Visual:** Film: Grand Canyon Suite, BAVI Kit: Man & His Environment - In Harmony and In Conflict, ICE RMC, KT 34 **Community:**	CLASSROOM (Continued) d. Relate to dance (ballet, etc.) e. Study music theory and music literature. f. Attend clinics, workshops and symposiums, such as at "The Clearing" in Door County, Wisc. B. Students should pick one such area and develop this into a 3 to 5 minute oral report for the class. Suggest using as many AV aids as possible, e.g. slides, films, charts, posters, tapes, programs, etc. C. Discuss the relative values of musical avocations as a means to a non-consumptive use of our environment. 1. What effect do these experiences have upon: a. Land use b. Air and water c. Material goods d. Urbanization 2. Based upon these effects, rank the musical avocations in order of those least demanding on our environment down to those most demanding. D. Climax this episode with an "aesthetic experience", including auditory and visual means, which will promote a feeling of one's appreciation and full enjoyment of the natural environment such as the movie Grand Canyon Suite. E. This could be accomplished also by the students themselves creating this experience as is done in the episode on "audio-visual production", page 7.

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Environmental: | **Integrated with:**

CONCEPT NO. 9 - Management | SUBJECT Music - General Music

ORIENTATION Recycling | TOPIC/UNIT Instruments - Steel Drum

BEHAVIORAL OBJECTIVES

Cognitive:

Create playable musical instruments from discarded 55-gallon oil drums.

Affective:

Promote the possibilities inherent in recycling by creating instruments from discarded materials.

Skills Used:

1. Tuning of musical instruments.
2. Safe use of small hand tools.
3. Fire safety.

STUDENT--CENTERED LEARNING ACTIVITIES

In-Class:

A. Discuss different instruments that can be made from raw materials, ex.-drums, rattles, whistles.

B. Introduce movie Music From Oil Drums.
   1. Identify Pete Seeger
   2. Locate the setting of the movie (Trinidad).

C. Discussion of movie:
   1. Population composition and why?
   2. Reasons for banning regular percussion instruments.
   3. Ecological problem orientation at recycling.

D. Study directions from book to determine feasibility of positive follow up.

E. Follow up by attempting to make such an instrument. The actual attempt of constructing this drum, because of the length of time and facilities must be an outside class activity.

(Continued)

Outside or Community:

A. P. T. A.
B. Service clubs.
C. School assemblies.
D. Local radio or TV
E. Aid from metal shop in construction, especially in cutting.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Making and Tuning an Oil Drum, Pete Seeger, Folkways Records, New York Exploring Music, Book 6, Holt, Rinehart and Winston **Audio-Visual:** Film: Music From Oil Drums, BAVI **Community:**	CLASSROOM (Continued) F. Additional instruction can be provided in playing the instrument after its completion. G. A complete set consisting of soprano, alto, tenor, and bass drums can be built and tuned.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 6 - Resources

SUBJECT Music - General Music

ORIENTATION Availability

TOPIC/UNIT Instruments - Materials

BEHAVIORAL OBJECTIVES

Cognitive:

Identify 12 geographic locations of raw materials commonly used in making band instruments on a world map.

Affective:

Show respect for cost of materials and depletion of natural resources by his care of band instruments.

Skills Used:

1. Research
2. Reporting
3. Evaluating
4. Predicting

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Students should research the materials used in musical instruments.
B. Identify, on a map of the world, at least 12 places where these materials are found.
C. Report on the scarcity of these materials and the isolation of some.
D. Students could produce one large master map in the room on which all locations are noted.
E. Discuss the expense of instruments:
   1. Students may list on the board the comparative cost of various instruments.
   2. What are some of the factors that determine the cost of instruments?
F. Discuss the depletion of rare natural resources:
   1. What has this done to the price of instruments?

(Continued)

Outside or Community:

A. School, city, county libraries.
B. Instrument manufacturing plants.
   1. Written requests for information.
   2. Ask for films on instrument manufacturing.
C. Interview an instrument store owner (retail).
   1. Are there any instruments that are no longer made of the material originally intended due to lack of original material?

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Conn Chord
Music Journal
School Musician
Instrumentalist
MENC Journal
Selmer Magazine
Grove's Dictionary of Music and Musicians, St. Martin's Press

Audio-Visual:

Film:
The Gifts, ICE RMC, Film #280
RCA Inst. of the orchestra
Milton Cross's Inst. of the Orchestra

Community:

CLASSROOM (Continued)

2. What caused the depletion?
   a. Fire
   b. Population growth
   c. Overuse
   d. Determine why a deep respect for care of an instrument is needed, especially for band students.

G. Other activities
1. The report and map can be used as a lead in for a field trip to an instrument manufacturing plant, for instance, LeBlanc in Kenosha.
2. Show a film or filmstrip dealing with depleting natural resources.

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Environmental:

Integrated with:

CONCEPT NO. 9 - Management

SUBJECT Music - General Music

ORIENTATION Manipulation

TOPIC/UNIT Instruments - Sound

BEHAVIORAL OBJECTIVES

Cognitive:

Demonstrate to the class at least seven different ways of producing sounds on the guitar using an actual guitar.

Affective:

Make application of sound theory to noise management in the band area.

Skills Used:

1. Experimentation
2. Playing

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Student will be given a guitar to work with.

B. Student will experiment with the guitar to find as many different ways to produce a sound as possible (at least seven). Ex.-
   1. Strike back.
   2. Strike sides.
   3. Strike front.
   4. Pluck strings.
   5. Strum strings.
   6. Slide objects on strings.
   7. Play strings with soft mallets.
   8. Return strings.
   9. Place objects (marble).

C. Other students will make suggestion of other ways to produce sound on the guitar.

D. Some students may try this with other instruments such as a pair of cymbals (at least five).
   1. Crash straight.
   2. Crash with slicing motion.

(Continued)

Outside or Community:

A. Band director.
B. Guitar player.
C. Percussionist

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Exploring Music, Grade 7, p. 64-65, Holt, Rinehart and Winston Exploring Music, Grade 8, p. 108-109, Holt, Rinehart and Winston **Audio-Visual:** **Community:**	CLASSROOM (Continued) 3. Rub together. 4. Strike and hold close to drumhead. 5. Use a well-rosined bow. 6. Put vibrating cymbal in water. 7. Scratch with a penny. E. Student will demonstrate his "five sounds" to the class. F. Discussion: 1. Can man tone down the sounds of industry, construction, etc.? 2. What are some implications as a result? a. Cost b. Efficiency

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 8 - Values and Attitudes **SUBJECT** Music - General Music

ORIENTATION Environmental Impact **TOPIC/UNIT** Musicals

BEHAVIORAL OBJECTIVES

Cognitive:

List three examples of environmental impacts which were factors in developing both plot and theme through the study of musical production.

Affective:

Sensitive to different ways of life that can be reflected in music.

Skills Used:

1. Listening skills.
2. Research skills.
3. Singing skills.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Select a musical production. Study both the lyrics and melodic line by reading text, if available, and listening to recording of production.

B. Discuss factors which influence composer.
   1. Influence of economical factors.
   2. Social, political factors of influence
   3. Environmental factors.
   4. Cultural influences.

C. Select several selections and secure arrangements or theme and have students sing the score with thought to proper interpretation of mood.

D. Plays as read by the students relating the effects of the environment on plot and theme. Nice dovetailing possible.

(Continued)

Outside or Community:

A. Collect recordings from movie or theatrical production.
   1. Public library
   2. Student's collections

B. Film rental for showing of musical to student body either in evening or over series of noon hours. Admission charge to cover cost.
   Suggested musicals:
   1. Porgy & Bess
   2. Music Man
   3. Fiddler on the Roof
   4. King and I
   5. West Side Story
   6. The Sound of Music

C. Extra credit assignment. Have student read novel upon which musical is based and report orally to class.

D. English teacher as a resource-relating the environment of short story.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Exploring Music Series, Holt, Rinehart and Winston Musical scores available through Music Minus One Series "Music Man", Making Music Your Own, Silver Burdette, Lesson 25, Book 8, p. 114 **Audio-Visual:** Tape recording Records Films ROA's film catalog **Community:**	CLASSROOM (Continued) E. Follow up with studies of other musicals. F. List three examples of environmental impacts which develop plot in musicals.

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

CONCEPT NO. 7 - Land Use

ORIENTATION Leisure Time

Integrated with:

SUBJECT Music - General Music

TOPIC/UNIT Music Curriculum Study

BEHAVIORAL OBJECTIVES

Cognitive:

Orally report and/or illustrate through their choice of media, at least 10 changes, in the band or choral program and the reason for these changes.

Affective:

Research and present findings of the influence and interaction that the band or chorus has made with the community, by a discussion.

Skills Used:

1. Research
2. Reporting
3. Accumulating data
4. Evaluating

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. Students research annuals, past newspapers, recordings, old programs, films, video tapes.

B. Students interview alumni, faculty, retired faculty, members of the community for the purpose of developing the history of the local band or chorus.

C. Areas to be considered:
   1. Changes in school curriculum effects.
   2. Urban-rural impact.
   3. Economic factors
      a. Student employment
      b. Community, social economic status
   4. Population changes.
   5. Relationship of the curriculum with the local use of leisure time.

D. Students then prepare their presentation showing at least 10 changes in the curriculum and the reasons for these changes. Present this to the class.

Outside or Community:

A. Community interviews.
B. Alumni interviews.
C. Past directors interviews.
D. Administrators and past administrators.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: School annuals Local newspapers School newspapers Past concert programs Student handbook **Audio-Visual:** Tape recordings Video tapes Films **Community:** General public Interviews	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 - Ecosystem

SUBJECT Music - General Music

ORIENTATION Balance of Nature

TOPIC/UNIT Orchestration

BEHAVIORAL OBJECTIVES

Cognitive:

Demonstrate feeling in music through his choice of musical selections which convey mood and emotion.

Identify orally three instances of an ecosystem in the movie Grand Canyon Suite.

Affective:

Desire to develop an appreciation of the importance of the balance of nature in others.

Desire to develop an appreciation of music as it produces moods and emotions in others.

Skills Used:

1. Judgment.
2. Preparing and reporting a presentation to class.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. The teacher will show the movie Grand Canyon Suite.

B. Student discussion: It is strongly suggested that discussion begin the musical aspects in the hopes that students will recognize the ecosystem shown and make comments themselves.
   1. How does the film editor use the existing music to enhance the mood and emotion of the film clips?
   2. The ecological balance of nature as shown in the movie:
      a. What evidence of ecological balance is shown in the movie?
      b. What would happen to the balance if all the eagles were eliminated?

(Continued)

Outside or Community:

A. Television programs.
B. Libraries.
C. Instructional materials center.
D. Student record collection.
E. Radio

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications:	CLASSROOM (Continued) C. Students will be asked to bring in their own examples of music of various moods and emotions, i.e. sad, happy, reverent, etc. Individuals or committees may be used. D. Teacher and students will discuss and evaluate the best presentations. The film could be shown at a later time for about 10 minutes with the sound only (lamp off) and then with the picture only (sound off) to help students better appreciate the power of the music to promote the feeling for mood and emotion.
Audio-Visual: Films: Grand Canyon Suite, BAVI The Gifts, ICE RMC, Film #280 Music from the movies	
Community:	

Environmental:

Integrated with:

CONCEPT NO. 12 - Stewardship

SUBJECT Music - General Music

ORIENTATION Rights of others

TOPIC/UNIT Preferences in Music

BEHAVIORAL OBJECTIVES

Cognitive:

Evaluate the premise that local environmental conditions influence positively the selection of top tunes for that area and support his reasoning.

Affective:

Develop tolerance for the musical preferences of others by allowing other selections to be played or take part in playing themselves.

Research the subject of musical popularity poll of the top five tunes for six weeks.

Skills Used:

1. Conducting polls.
2. Discussion.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. At the beginning of the first meeting of the week, students will write on a ballot their choice for the top pop tune of the week. Two students may then tally the votes and list the top five in descending order. This will continue for five more weeks.

B. After six weeks of voting, students will tally the statistics.
   1. What % of the tunes never made the top five?
   2. What % of the total number of tunes voted on ended up in the top five?
   3. What % of the total number of votes did the top five group get?
   4. Was the selection of the top five really indicative of the popular choice?

(Continued)

Outside or Community:

A. Compare the class Top Five with:
   1. Department store poll flyers.
   2. Radio station polls.
   3. Newspaper polls.
   4. Billboard magazine poll.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Billboard Magazine **Audio–Visual:** **Community:** Department stores Music stores Radio stations	CLASSROOM (Continued) C. Discussion of the statistics. 1. How valid is our popularity poll? 2. Does everyone like the same tunes? 3. Do people agree as to the kind of music they like? 4. Does this necessarily make the majority correct in their preferences? 5. How should we feel about the preferences of others? D. The poll may be continued all year to maintain interest. E. The weekly results may be released to local disc jockeys for radio release. F. A final top ten may be released at the end of the school year.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 10 - Economic Planning

SUBJECT Music - General Music

ORIENTATION Relative Values

TOPIC/UNIT Recording Material

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Demonstrate their knowledge of the merits of tape over disc recordings by listing three advantages of tapes in an oral class report.	A. Students will bring old disc 45 rpm records and cassette tapes and conventional tapes and recorder to class. B. Students should figure the dollar value of the 45 records collected, then discuss. 1. How much money was spent on records brought to class? 2. Was this money put to good use? 3. What good are the records now? C. After listening to several of the records determine which are of little further value. 45 rpm recordings are generally pop tunes and may become dated. 1. Which records do you consider of no further value? 2. Would you keep these records for further playing? 3. If not, what further use would this 45 rpm disc be? (Continued)	A. Student-owned records, tapes and players.
Affective: Promote the selection and purchase of items with long-term value rather than only short-term value.		
Skills Used: 1. Research skills. 2. Reporting skills. 3. Listening skills. 4. Operating tape and record players. 5. Group discussion.		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications:	CLASSROOM (Continued) D. Listen to cassette tape recording and discuss comparison of sounds of cassette as compared to older 45's. 1. Does continual use of 45 records cause deterioration of recordings? 2. What effect does continual use have on tape recordings? E. Compare long-term use of tapes as a value which is not apparent with 45 recordings. 1. Can a tape recording be re-recorded? 2. Can a disc recording be re-recorded? F. Show through comparison the advantage of storage of tape as compared with disc records of similar amount of music.
Audio-Visual: Tape recorder Cassettes Phonograph	G. Students should list three advantages of tape recording as compared to disc-recorded 45's. 1. Tapes may be re-recorded. 2. Less space required for storage. 3. Less deterioration caused by continued use. H. A follow-up activity: Divide students into small groups with a chairman for each to discuss a project to utilize their records. Suggestions: 1. Smash records and use chips in a collage. 2. Melt records to make models of cars, etc. 3. Make wall decorations for music room. 4. Make door stops, paper weights.
Community:	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 1 - Energy

SUBJECT Music - General Music

ORIENTATION Photosynthesis

TOPIC/UNIT Singing

BEHAVIORAL OBJECTIVES

Cognitive:

Demonstrate the ability to respond in song by singing with correct rhythm three- or four-part harmony.

Affective:

Demonstrate an appreciation of the music in promoting environmental betterment by singing related songs.

Skills Used:

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. The teacher will introduce songs related to discussion, e.g.
   1. Green, Green Grass of Home
   2. Green Fields
   3. Green Leaves of Summer
   4. Walk in The Sunshine

   The students will sing songs in balance listening for blend and proper harmony and intonation.

B. The teacher will lead a discussion about plant growth.
   1. Plants originate from what source?
   2. What elements are necessary for plant growth?
   3. Do plants rely on the sun?
   4. Do plants seem to reach for the sun?

Outside or Community:

A. Students could:
   1. Bring in examples of harmonious actions observed through films, student-owned slides, and photos related to plant life and growth.
   2. Bring in more songs applicable to the topic at hand.
   3. Develop a program of songs for other of the environmental concepts.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Exploring Music Series, 7th grade, Holt, Rinehart and Winston Songs listed are available in various arrangements (SSA, SA, SAB, SATB) from J. W. Pepper of Detroit, Inc., 373 Minnesota Street, Troy, MI 48084 **Audio-Visual:** Tape recorder Slide projector Phonograph **Community:**	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 11 - Individual Acts **SUBJECT** Music - General Music

ORIENTATION Noise Pollution **TOPIC/UNIT** Sound - Noise

BEHAVIORAL OBJECTIVES

Cognitive:

Demonstrate knowledge of varieties of noise pollution damaging to hearing through discussion.

Affective:

Chooses to play records at a safe decibel level.

Skills Used:

1. Performing
2. Listening
3. Dynamic blend
4. Skills involved in controlling loudness limits in vocal and instrumental participation

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Provide a comparison tape or record of juke box tunes. Play loudly to the point of distortion and by contrast at a controlled level for a better appreciation of the intrinsic value of the music.

B. Discuss the difference as related to:
   1. Music for music's sake.
   2. Damage to aural equipment.
   3. Damage to hearing.

C. Sample questions:
   1. Can you hear the melody at the loudest decibel level?
   2. What part of the instrumentation is most predominant at the loudest setting?
   3. Why can the musical elements of that selection be better appreciated by the listener at the moderate loudness setting?

(Continued)

Outside or Community:

A. Reference headings on hearing loss from noise pollution.

B. An eye, ear, nose and throat specialist to talk on contributing causes to hearing loss.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Reader's Guide to Periodical Literature
Noise Pollution, O'Donnell & Lavaron, Addison-Wesley Inc.
"The Obnoxious Decibel", Measuring Sound by ESEA Title III, Nova H.S., Florida, ICE RMC

Audio-Visual:

Tape recorder
Our Environment 2 - "Sound and Noise", ICE RMC, KT 30
Film:
Death Be Not Loud, ICE RMC, Film #490

Community:

CLASSROOM (Continued)

4. Aside from the obvious results ranging from a throbbing headache to total insanity, what are the medical findings on excessive noise as related to hearing?

C. Students will bring tapes of other kinds and sources of noise pollution such as:
   1. Factory noises.
   2. Traffic sounds at predetermined times of the day.
   3. Sounds in a classroom.
   4. Sounds in a study hall.

D. Discuss the relative decibel levels heard in our environment. (The Obnoxious Decibel)

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 12 - Stewardship

SUBJECT Music - General Music

ORIENTATION Encroachment

TOPIC/UNIT Sound - Background Music

BEHAVIORAL OBJECTIVES

Cognitive:

Determine several possible negative/positive results involved in the use of background music through an oral class report.

Evaluate the productivity of persons working in an environment where constant background music is played.

Affective:

Suggest the use of background music to soothe feelings.

Suggest that constant background music may be an infringement of other's rights.

Skills Used:

1. Investigate
2. Reporting
3. Discussion

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. A small group of students will investigate all of the places in their home town where there is background music.
   1. TV
   2. Movies
   3. Supermarkets
   4. Drug stores
   5. Street corners
   6. Schools
   7. Hospitals
   8. Restaurants
   9. Banks

B. Interview businessman. Give sample questions so that student goes prepared.
   1. Why do they use background music?
   2. What is the source of the music?
   3. What effect does the music have on customers?
   4. What comments does he get about the music?

(Continued)

Outside or Community:

A. Most of the investigation must take place in the community.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications:	CLASSROOM (Continued) C. Group presents findings to the class. Include why businessmen use the background music. D. Class discussion: 1. Is this an infringement on other people's rights? 2. Why is this done? 3. Should anything be done about it?
Audio–Visual:	
Community: Businessmen School administrators Hospital administrators City Council	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 9 - Management **SUBJECT** Music - General Music

ORIENTATION Manipulate Environmental Sounds **TOPIC/UNIT** Sound Collage

BEHAVIORAL OBJECTIVES

Cognitive:

Create and tape a short musical line containing correct rhythm and several pitches. The line will be made by organizing separate portions of noises in the environment.

Affective:

Demonstrate awareness of the differences between noise and music by identifying both in his environment.

Skills Used:

1. Orchestration
2. Notation
3. Listening
4. Operating tape recorder

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Student will select environmental noises about him, i.e.
   1. Pencil tapping
   2. Door closing
   3. Blind being pulled
   4. Coughing

B. The student will organize these sounds into a rhythmic music line.

C. This product will be notated on paper or taped and played back for the class.

D. The class should discuss the musical quality of the product.
   1. Are the sounds recorded music or noise?
   2. When do noises become music?
   3. When does music become noise?

Outside or Community:

A. Tape local and/or outside sounds.

B. This episode may be expanded to sounds outside the classroom or set in a specific locale such as the:
   1. Art room
   2. Wood shop
   3. Home Ec. room

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Making Music Your Own, Book 7, Silver Burdette, Lesson #1, p. 1, especially "Catfish Row" by Gershwin **Audio–Visual:** Tape recorder **Community:**	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 - Ecosystem

SUBJECT Music - General Music

ORIENTATION Interaction of Sounds

TOPIC/UNIT Sound Collage

BEHAVIORAL OBJECTIVES

Cognitive:

Produce a one-minute sound collage incorporating natural and man-made environmental sounds.

Affective:

Demonstrate an awareness of the variety of sounds in nature by reproducing the sounds he heard in nature by voice.

Skills Used:

1. Technical aspects of using a tape recorder.
2. Listening skills.
3. Differentiation of sounds.
4. Rhythmical synthesis.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Present idea of sound collage.

B. Create work groups of 3-5 students to record specific environmental sounds.
   1. Using natural sounds
   2. Using man-made sounds.

C. Each group should plan an interesting interaction of these sounds, e.g.
   1. Sounds from heavily-used road drives out sounds of nature
   2. Cars driving by overbalances birds singing.

D. Cassette tapes could be transferred to open reel tape for easier editing.

E. Student groups would play back their productions for the class.
   1. Discuss the content and variety of sounds in the collage
   2. Discuss the social and environmental implications in the sounds being compared.

Outside or Community:

A. Visit and tape record different areas of employment to differentiate sounds occurring in those activities.

B. Create a pictorial collage by having students draw their own pictures.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications:	
Audio–Visual: Tape recorder	
Community:	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

CONCEPT NO. 5 - Air

ORIENTATION Air Pollution

Integrated with:

SUBJECT Music - General Music

TOPIC/UNIT Composition

BEHAVIORAL OBJECTIVES

Cognitive:

Given a known melody, write lyrics dealing with the effects of air pollution which will fit the rhythmic patterns of the song.

Affective:

Acknowledge that an adequate supply of clean air is essential to life by incorporating this fact into a song.

Skills Used:

1. Lyric composition.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Review a familiar song. Suggested examples:
   1. When The Saints Go Marching In
   2. This Land Is Your Land
   3. America the Beautiful
   4. Dominique
B. Discussion related to air pollution
   1. What causes pollution?
   2. What is a solution to pollution?
C. List items of discussion on the board.
D. Put ideas in phrase form to fit melody.
   Ex.-When The Saints Go Marching In
   Oh, When the smog comes rolling in,
   Then it's time to call our politicians,
   When the smog comes rolling in.
E. Each student prepares his own song
   1. Select tune.
   2. Reward song relating to air pollution.

(Continued)

Outside or Community:

A. Prepare for P.T.A.
B. Prepare for community service clubs.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: School district-owned music series The Golden Book **Audio–Visual:** Series records Tape recorder **Community:**	CLASSROOM (Continued) F. Solo performance on tape to be presented to class.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 4 - Clean Water

SUBJECT Music - General Music

ORIENTATION Water Pollution

TOPIC/UNIT Composition

BEHAVIORAL OBJECTIVES

Cognitive:

Collectively compose a melodic line for the lyrics from information contained in a text about water pollution.

Affective:

Alert to the problems of water pollution by intensive application of the word meanings to the melodies.

Skills Used:

1. Composition

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Prior to implementing the lesson, assign students to write a ballad stanza centered around necessity of clean water.
B. Use a student's poem as an example and write it on the board.
C. Review the I, IV, II, V, V, I progression. Write the progression above the measures.
D. Measure off the text and put a time signature at the beginning.
E. Next, above each syllable, write the rhythmic pattern.
F. Next, write the melodic pattern on the staff.
G. Have each student work out his own in the same manner.

Outside or Community:

A. Perform as an example of music tying into other areas at P.T.A. meetings.
B. Recording or songs in classroom as activity to accent concept.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: School owned music series	
Audio–Visual:	
Community:	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 - Ecosystem

SUBJECT Music - General Music

ORIENTATION Interaction of Sounds

TOPIC/UNIT Musical Analysis

BEHAVIORAL OBJECTIVES

Cognitive:

Analyze a song and identify three instances each of dissonance and consonance in the harmonic structure of one piece of contrapuntal music.

Predict the effect of removing all the instances of dissonance and consonance in the harmonic structure of a piece of contrapuntal music.

Affective:

Appreciate the need for perfect interaction in music in the environment by citing examples from the natural environment.

Skills Used:

1. Analysis
2. Discussion

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Students will listen to one of Bach's Two Part Inventions. Discuss:
   1. What effect is created in this music?
   2. What is done to create this effect?

B. Students will locate from transparency or chart of the notated music three instances of consonant harmony and three instances of dissonance harmony.

C. Make an analogy with the biotic community concept.
   1. Considering the previous project, note the creation of a balance between consonance and dissonance.
   2. Where else do we find such an interesting balance in nature?

D. Play each melodic line separately and then the total again.

(Continued)

Outside or Community:

A. Students may be asked to list several selections from radio or concerts in which they note contrapuntal music.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Bach, Two Part Inventions, G. Schirmer, Inc., 609 Fifth Avenue, New York Making Music Your Own, Book 7, Silver Burdette, Lesson 15, p. 49, "Counterpoint". **Audio–Visual:** Switched on Bach, RCA recording **Community:**	CLASSROOM (Continued) E. This episode may be repeated using current selections such as: 1. Close to You 2. What The World Needs Now 3. TCB Album, Motown